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Ethnographic Museum in Toruń

## **The Museum in Ethnography: Teaching Museology Within Anthropology and Ethnology<sup>1</sup>**

In the Polish ethnological and anthropological community, from time to time, the question arises of how ethnographic museums should be treated when they aim to be a part of the community by employing graduates of these fields. It should be noted at the outset that, arguably, the traditions of locating museological practice in ethnology and cultural anthropology are different in different countries. In this text, I look at the issue from a Polish perspective. After the Second World War in Poland, for many years ethnography (for this was the name of the discipline following the Soviet model, while the terms ethnology and anthropology were banned and considered bourgeois) functioned in parallel with the academic and museum fields and complemented each other, focusing on folk culture, especially material culture. In the late 1970s and early 1980s, there was slackening in the scientific system and some researchers at universities turned to anthropological theories and modern methodology. Simultaneously, the names of departments and institutes began to change, first to ethnology, and in the 1990s, also to cultural anthropology. However, museums continued to use the name “ethnography” and also maintained their specific evolutionary

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<sup>1</sup>The first version of this text was presented at the Etnografia w muzeum. Idee, drogi, tropy (Ethnography in the Museum. Ideas, Paths, Traces) conference held at the Museum of Agriculture in Ciechanowiec in 2023.

methodology. There was then a certain rift between the two parts of the community. What was it about? It revolved around their approach to two categories: time and space. Museum ethnography was all the time focused on the past and the presentation of folk culture of the Polish countryside.<sup>2</sup> Ethnology and anthropology, on the other hand, in line with global trends, opened up to the present by boldly penetrating into areas other than the countryside, including metropolitan agglomerations. On several occasions, in various constellations, attempts were made to bridge this divide, often yielding positive results. Since the 1990s, there have been the first signs of expansion in ethnographic museum practices, both in terms of collection and exhibition, encompassing phenomena from urban culture, subcultures, and adopting a narrative exhibition style.<sup>3</sup> Over the past two decades, a wide range of thematic exhibition projects have been undertaken, resulting in significant publications as well. The Ethnographic Museum in Kraków, for instance, has presented two intriguing projects: *Dzieło-działka* (Work-Allotment) on the role and meanings of small allotment gardens in urban spaces, and *Wesela 21* (Weddings 21) on contemporary marriage celebrations.<sup>4</sup> Meanwhile, the Ethnographic Museum in Toruń showed the exhibition *Biały? Czarny? Czerwony? O symbolice kolorów* (White? Black? Red? On the Symbolism of Colours) covering both traditional culture and the entirety of contemporary pop culture.<sup>5</sup> Another project, titled *Lokalny pejzaż kontrkultury. Peace, love i PRL* (The Local Landscape of the Counter-Culture. Peace, Love, and the Polish People's Republic), explored the local reception of the global counter-culture movement in Poland during the late 1960s and early 1970s.<sup>6</sup> These proposals – and these are only examples – show that time and space have significantly expanded towards the present, presenting no longer a challenge for contemporary Polish ethnographic museology.

The present brings constant change to anthropology itself – completely new fields such as medical anthropology or ecology are emerging. Today,

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<sup>2</sup> It was different in the case of foreign cultures, as museums consistently gathered contemporary artefacts, primarily from tribal groups. However, within the Polish museum context shaped by Polish history, these practices occurred far less frequently compared to the prevailing focus on one's indigenous folk culture.

<sup>3</sup> Cf. J. Świąch, R. Tubaja, "Szkoly i kierunki w etnologii a muzealnictwo etnograficzne w Polsce," [in:] *Przeszłość etnologii polskiej w jej terażniejszości*, ed. Z. Jasiewicz, T. Karwiczka, Prace Komitetu Nauk Etnologicznych PAN, no. 10, Poznań 2001, p. 140.

<sup>4</sup> <https://etnomuzeum.eu/wystawy-czasowe/wesela-21>

<sup>5</sup> <http://etnomuzeum.pl/wystawy/bialy-czarny-czerwony-o-symbolice-kolorow/>

<sup>6</sup> <http://etnomuzeum.pl/wystawy/lokalny-pejzaz-kontrkultury-peace-love-i-prl/>

academic anthropology is expanding its scope to encompass a broader array of areas and topics. This prompts the question of whether museum ethnography (or perhaps anthropology) should also evolve in these directions. Undoubtedly, the direction in which museum ethnographic collections should evolve in tandem with the development of anthropological science remains uncertain within the museum community. On the other hand, some progressive-minded anthropologists seem to see no need for ethnographic museology.

It is evident that ethnology and anthropology primarily focus on the present, whereas museums – as their definition implies – are, to a certain extent, oriented towards the past, i.e., towards heritage preservation. It is clear that contemporary ethnology and anthropology engage with the world around us, while museums, in accordance with their collection history, often delve into bygone eras, particularly concerning their own culture. Added to this is the thematic differentiation – ethnographic museums, especially open-air museums, concentrate on “traditional folk culture”, while academics, questioning the practicality of this label, avoid such a discipline, not without a reason.

The text was assembled based on an internet search regarding the contemporary reception of museology within the field of ethnography/ethnology/anthropology. By drawing comparisons between Polish and foreign academic anthropological centres, I aim to illustrate whether or how this subject is integrated into academic curricula, what trends are emerging, what seems relevant, and which issues are receiving attention.

Let us examine whether the term “museum” is incorporated into the curriculum of ethnographic and anthropological studies in Poland. There is a notable variation in this regard. For instance, at the Institute of Anthropology and Ethnology at Adam Mickiewicz University in Poznań, the word “museum” does not appear in the titles of courses in any form, while at the Institute of Ethnology and Cultural Anthropology of Jagiellonian University in Krakow, there exists an entire Department of Museum Heritage and Theory,<sup>7</sup> with courses such as *Museology in Contemporary Culture* and *Between Museum Theory and Practice*. The former course aims to “familiarize students with the history of museology, with a specific focus on ethnographic museology in Poland, the principles of collecting, the scientific processing of museum objects, conservation measures, and the principles of museum exhibition

<sup>7</sup> <https://etnologia.uj.edu.pl/institut/katedry/katedra-dziedzictwa-i-teorii-muzealnictwa>

design.”<sup>8</sup> The curriculum is thus evidently structured to equip students with fundamental knowledge of ethnographic museology, enabling them to pursue careers at museums upon graduation. The latter course proposes an expansion of these activities. Within these courses, students engage with topics such as: “developing creative applications of anthropological concepts in the construction of museum exhibitions and transmitting knowledge and skills for the application of museological theories in museum practice.”<sup>9</sup> In the classes, as is clear from the description and which should be emphasised, students attempt to create their own scenarios for museum exhibitions. Not only that... On the website of the Institute of Ethnology and Cultural Anthropology, under the “Exhibitions” section, one can observe the outcomes of the course titled *Anthropology in Action*.<sup>10</sup> This course trains students in using anthropological and museological theories to execute original exhibition projects. There have been various proposals, such as *Zielasynteza – o ziołach, ich miejscu w kulturze, zastosowaniach i znaczeniach* (Herbosynthesis – on Herbs, Their Place in Culture, Uses, and Meanings) – an exhibition exploring the magic of herbs, and *Perspektywy wolności* (Perspectives on Freedom) – an exhibition attempting to capture in ethnological terms how the concept of freedom evolved among the residents of Kraków when neighbouring Ukraine experienced a war. Thus, there is both a reference to the tradition of popular culture and a response to contemporary events, in the spirit of engaged anthropology. It should also be noted that the Institute offers a Postgraduate Museum Studies programme, with a very rich and excellent curriculum covering the most important issues related to museology, extending beyond anthropology but consistently maintaining an anthropological perspective.<sup>11</sup>

At the Institute of Ethnology and Cultural Anthropology at the University of Łódź, there is a course titled *Anthropologist in the Museum* (formerly known as *Museology*).<sup>12</sup> It is a lecture on both the history of museology and collecting, and on specific aspects of the work of museum professionals, e.g. describing objects, creating scenarios for exhibitions, and educational activities. Despite the fact that this course takes the form of a lecture, its assessment is based on practical skills, such as completing object cards and attempting to create exhibition scenarios.

<sup>8</sup> <https://syllabus.uj.edu.pl/pl/document/8295b258-ae8c-4da4-8924-098ccc0345fb.pdf>

<sup>9</sup> <https://syllabus.uj.edu.pl/pl/5/1/2/17/81>

<sup>10</sup> <https://etnologia.uj.edu.pl/dzialalnosc/wystawy>

<sup>11</sup> The curriculum of this study programme significantly differs in favour from other similar proposals, which essentially have shortened their courses in art history.

<sup>12</sup> I would like to thank Dr Damian Kasprzyk for providing the syllabus.

At the University of Wrocław there used to be two types of courses: theoretical *Ethnographic Museology* and also *museum traineeships*, but as far as I know they have been discontinued as a result of curriculum reorganisation starting from the upcoming academic year. This example suggests that the subject of museology was given less priority and was removed from the curriculum. At the Nicolaus Copernicus University in Toruń, in the Department of Ethnology and Cultural Anthropology, there still exists the course *Museology* as a lecture, but within the *Professional Anthropology Workshop* block, students have the option to choose laboratory classes such as *Ethnographic Museums of the 21st Century* or *Museum in Theory and Practice*. According to the information available on the website, these courses provide students with an understanding of the specifics and fundamentals of ethnographic museums, basic knowledge of museum anthropology, and, as the course descriptions suggest, basic knowledge of the professional responsibilities of a museologist.<sup>13</sup> This curriculum is evidently designed to prepare students for careers in museums, covering such topics as the scholarly development of collections, exhibition design, museum education, and museum promotion.

At the Institute of Ethnology and Cultural Anthropology at the University of Warsaw, classes titled *Private and Museum Collections – Ethnological Reflections* are offered, although not on a regular basis. These classes address museum-related issues but are primarily focused on the phenomenon of collecting. They explore various aspects of collecting, including its social and cultural dimensions. Students are tasked with identifying and analysing the motivations and actions of collectors and exhibitors, as well as gaining insight into the diverse motivations behind the establishment of museums and private collections.<sup>14</sup> Museum-related subjects also appear in other courses like *Material Culture in Humanist Reflection*,<sup>15</sup> *Cultural Heritage – Around Theory and Practice*, and *Ethnographic Miniatures*, which are all devoted to specific examples of collecting. However, they are not constantly on offer, but appear intermittently.

As one can see, there is a great deal of diversity in the teaching of ethnology and anthropology in Poland, ranging from a complete absence of museology to the presence of entire departments dedicated to it. This diversity may

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<sup>13</sup> [https://usosweb.umk.pl/kontroler.php?\\_action=katalog2/przedmioty/pokazPrzedmiot&prz\\_kod=2525-s1ETN3Z-ZWA-M%2FM&callback=g\\_6f76fd6a](https://usosweb.umk.pl/kontroler.php?_action=katalog2/przedmioty/pokazPrzedmiot&prz_kod=2525-s1ETN3Z-ZWA-M%2FM&callback=g_6f76fd6a)

<sup>14</sup> [http://informatorects.uw.edu.pl/pl/courses/view?prz\\_kod=3102-LZKP](http://informatorects.uw.edu.pl/pl/courses/view?prz_kod=3102-LZKP)

<sup>15</sup> [http://informatorects.uw.edu.pl/pl/courses/view?prz\\_kod=3102-LKMH](http://informatorects.uw.edu.pl/pl/courses/view?prz_kod=3102-LKMH)

be attributed to the composition of the institutes – where there are people who have been involved in this subject before, then we have classes; if there is no such person, then no one offers such courses or they are eliminated. However, it could be the other way round – some academics may consider museums as an unimportant topic, one that does not fit contemporary anthropology, or even view it as a somewhat embarrassing subject.

Let us therefore comparatively examine how the theme of museums is incorporated into anthropology teaching at other universities around the world. I would like to emphasise that this selection is entirely random and based solely on internet descriptions, so it provides a limited perspective. This should only be seen as guidelines and reconnaissance. At the Department of Anthropology at Columbia University, I found a course entitled *Museum Anthropology: History and Theory*, and here is its brief summary: “This course will consider museums as reflectors of social priorities which store important objects and display them in ways that present significant cultural messages. Students visit several New York museums to learn how a museum functions.”<sup>16</sup> Here we have at once – even in such a brief description – an emphasis on the role museums play in the functioning of contemporary culture and a clear indication of how anthropology graduates can engage in museum work.

There is a Department of Social Anthropology at Cambridge University, which on its website proclaims “the Department is particularly proud to host a significant research collection in the Museum of Archaeology and Anthropology, Museum of Archaeology and Anthropology, which serves both as a teaching resource, and as a means of engaging a range of stakeholders with our work. Several of the Museum’s curators also teach in the Department.” Here, of course, is an outstanding example of an anthropological university museum (linked since its inception in 1884 to the archaeological collection). The museum is part of the university, just like the ethnographic museum at Stefan Batory University in Vilnius in Poland before the Second World War. The museum plays a crucial role in anthropology teaching, with its curation primarily managed by Cambridge academics who “together with other University lecturers and research students, [...] made collections in the course of fieldwork.”<sup>17</sup> One of the curators, Mark Elliott, “teaches on museum history, exhibition theory and

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<sup>16</sup> <https://anthropology.columbia.edu/content/museum-anthropist-theory-1>

<sup>17</sup> <https://maa.cam.ac.uk/about>

practice, and material anthropology.”<sup>18</sup> The scope of museum activities is vast, and it is worth familiarising oneself with their varied offerings that utilise collections from cultures around the world, as well as their perception and coexistence among the contemporary artefacts. In the case of Cambridge, the connection between teaching anthropology and museology is significant, and it is worth taking a closer look at it.

The Department of Anthropology at Yale University offers a course with a rather appealing title: *Landscapes of Meaning: Museums and Their Objects*:

This seminar explores how museums convey various meanings about ethnographic, art, and archaeological objects through the processes of collecting, preparing exhibitions, and conducting research. Participants also discuss broader theoretical and methodological issues such as the roles of museums in society, relationships with source communities, management of cultural heritage, and various specialisations valuable for careers in art, natural history, anthropology, history, and other museums.<sup>19</sup>

Here again, there is a very broad and modern take on the museum issue. “In addition to the fifty-plus courses across the disciplines that draw on Yale’s museums and special collections, many internships and other opportunities are available to work in one of the Yale museums or in other partnering institutions.”<sup>20</sup> The well-crafted course programme seems intellectually enriching and likely appealing to students. This showcases the dynamic nature of museum studies and their wide-ranging humanistic-social and interdisciplinary aspects.

This is very interesting at Oxford. There is the Institute of Social & Cultural Anthropology<sup>21</sup> within which there is the School of Anthropology and Museum Ethnography.<sup>22</sup> Here, there is an entire course leading to a separate MSc/MPhil in Visual, Material, and Museum Anthropology (VMMA). This is a noteworthy example of combining several separate areas of anthropology into a comprehensive course. This seems eminently sensible, as the disciplines complement each other, providing a wide array of possibilities and a broad humanistic education, which is of great importance in museum work. This is best illustrated by the course description available on the website:

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<sup>18</sup> <https://maa.cam.ac.uk/staff/dr-mark-elliott>

<sup>19</sup> <https://ph.yale.edu/courses/landscapes-meaning-museums-and-their-objects>

<sup>20</sup> <https://ph.yale.edu/areas/museums-and-collections>

<sup>21</sup> <https://www.isca.ox.ac.uk/graduate-teaching>

<sup>22</sup> <https://www.anthro.ox.ac.uk/msc-mphil-in-visual-material-and-museum-anthropology>

The MSc and MPhil in VMMA offer students the chance to explore some of the most exciting issues in anthropology today. The programmes combine research strengths in the School of Anthropology and Museum Ethnography with those at the Pitt Rivers Museum (PRM), which houses more than 800,000 objects, photographs, and manuscripts from all over the world. Both the one year MSc and the two year MPhil degrees in VMMA focus on current themes and debates within visual anthropology, material culture theory, and museum anthropology, examining how these areas of enquiry are transforming the discipline of anthropology itself – together with our understandings of how knowledge is generated. The programmes develop, from anthropological perspectives, a critical approach to the formation, histories, and politics of material and visual cultures, exploring their dynamic and diverse meanings and practices in a wide range of different and changing contexts. The programmes in VMMA encourage students to think critically about the politics of knowledge making, including the history and contemporary practice of anthropology; power dynamics and inequalities; colonial histories; relationships and hierarchies in wider ecologies of human and non-human life. Teaching is designed so that students carefully examine the ethics and wider social implications and potential impacts of anthropological studies.<sup>23</sup>

The School of Anthropology and Museum Ethnography, as evident, extends beyond specialised and direct preparation for museum work. This very broad context effectively underscores the intricacies of museum anthropology and its links to other dynamically evolving fields. It leads to the full professionalisation of graduates into fully-fledged anthropologists. A pivotal aspect of this course is the emphasis on self-awareness as contemporary anthropologists and their role in shaping perceptions of reality. This critical approach to the role of the anthropologist is essential in the contemporary world, also – or even especially – in the realm of museum work. It is, after all, the offer of museums that is geared towards social reception, both through the curation of collections and their interpretation in exhibitions or publications. The same applies to the wide range of educational initiatives that contemporary museums are extensively developing. I would like to draw attention to two more important aspects: „The School produces internationally recognised research and delivers teaching on a wide range of intellectually challenging and socially pressing issues. [...] the School prides itself on its interdisciplinary

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<sup>23</sup> <https://www.anthro.ox.ac.uk/msc-mphil-in-visual-material-and-museum-anthropology>



and wide-ranging approaches to solving real world problems that contribute to the promotion of intercultural understanding and tolerance.”<sup>24</sup>

Another distinctive example comes from the University of Copenhagen. Within The Saxo Institute it is possible to study ethnology among several disciplines, with anthropology at this university as a separate faculty. While I did not find specific courses in museum studies within anthropology, museums are listed as potential career options for graduates.<sup>25</sup> In the field of ethnology, on the other hand, there are courses such as: *Museum Theory* and *Museum Management in Practice and Theory*. The first concerns the knowledge production within cultural history museums and their relationship with the public, especially their perception. According to the course objectives, museums are faced with the need to break down barriers between the institution and the public, develop new engaging forms of communication, and reach out to new audience groups. The course requires active student participation in the teaching process, with lectures, student presentations, exercises, and debates that can be mutually enriching.<sup>26</sup> The second course is focused on understanding the legal and organisational principles of running cultural history museums in Denmark, hence the curriculum includes the study of national legislation and reports related to the field of cultural history, international conventions, articles concerning cultural history museum exhibitions, object handling, as well as administration.<sup>27</sup> The Saxo Institute also hosts the Cultural Interventions in Ethnology forum, which explores and proposes various forms of cultural interventions related to museums and exhibitions, as well as performance art and festivals. Here is what they write about themselves:

We are a group of Ethnology researchers who are passionate about finding, creating and thinking about and through the materiality activated by these forms of cultural intervention, and we hope that others will be inspired to join us. The Ethnology section has a strong tradition of involvement with museums and material culture. We believe that our academic standards and ethnological theory will help qualify and convey forms of

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<sup>24</sup> <https://www.anthro.ox.ac.uk/about-us>

<sup>25</sup> There is evident diversity between countries in the relationships, largely historically rooted, between ethnology and anthropology. I will not delve into it further here, but it is important to be aware of this.

<sup>26</sup> <https://kurser.ku.dk/course/heek13011u/2022-2023>

<sup>27</sup> <https://kurser.ku.dk/course/hfab10021u/2022-2023>

cultural intervention, make them even more interesting and surprising, and thereby open up a broader debate on cultural history topics.<sup>28</sup>

Skilfully combining theory and practice is the hallmark of this forum, and its members “work on academic research into forms of cultural intervention, primarily in collaboration with museums. For example, we are currently working on exhibitions about mannequins, fashion, gold, among other fascinating subjects.”

Similar examples can be multiplied. Among the myriad specialisation options and course selections, museology, along with heritage studies, holds significant importance, for example, at the Institute for Cultural Anthropology and European Ethnology at the University of Graz,<sup>29</sup> and the Department of Ethnology, History of Religions, and Gender Studies at Stockholm University.<sup>30</sup> All of these examples – I’ll emphasise once again – have been chosen randomly, nonetheless, they illustrate how closely the museological perspective ranks among many other topics within contemporary anthropology and ethnology. These programmes should be organised in such a way as to provide tools for dealing with various already specialised issues, including those encountered in everyday museum work, i.e., engagement with, learning about, and reinterpreting traditional cultures distant in time and space and, of course, contemporary culture. As evident from the examples provided, there are numerous possibilities in this field, but it is worth noting that ethological and anthropological museology should be taught within the broader context of other disciplines. Specialisations are necessary and essential, but in museological work there is a great need for creativity, openness, and erudition. The ever-increasing role of museums in the socio-cultural sphere continues to be a constant challenge for anthropologists, both in terms of a research perspective on how heritage is presented, and from a purely practical standpoint, such as museum management, creating and developing collections, the ability to engage in discourse, explaining anthropological knowledge, conceptualising heritage, and more. All of these factors have a significant impact on identity formation, both at the local level through regional museums and on a broader scale, contributing to the development of a sustainable society. Ethnographic (anthropological) museums also serve as mirrors through which society can

<sup>28</sup> <https://saxoinstitute.ku.dk/research/ethnology/cultural-interventions-in-ethnology/>

<sup>29</sup> <https://kulturanthropologie.uni-graz.at/en/research/>

<sup>30</sup> <https://winw.su.se/english/research/research-subjects/european-ethnology/critical-culture-heritage-studies-and-museology>

critically examine itself, addressing the ongoing challenges of modernity and asking fundamental questions about identity and the experience of self. One of the paths to professionalising the anthropologist's profession is through the field of museology. This path is not only very important cognitively, but also incredibly significant on a societal level.

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**Hubert Czachowski**

## **Muzeum w etnografii. Wokół nauczania muzealnictwa w ramach antropologii i etnologii**

Tekst skonstruowany na podstawie kwerendy internetowej na temat współczesnej recepcji w nauce zwanej etnografią/etnologią/antropologią problematyki muzealniczej. Porównując polskie i zagraniczne ośrodki antropologii akademickiej spróbuję pokazać czy w ogóle lub jak ta tematyka istnieje w akademickich planach zajęć, jaki panuje w nich trend, co wydaje się istotne, na jakie zagadnienia zwraca się uwagę.

W polskiej antropologii (Uniwersytety w Warszawie, Wrocławiu, Poznaniu, Łodzi, Toruniu) widać niestety tendencje do zmniejszania roli muzealnictwa w nauczaniu dyscypliny. Inaczej jest tylko na Uniwersytecie Jagiellońskim w Krakowie. W tekście zestawiam polskie przedmioty z muzealnictwa na kierunkach etnologii i antropologii z różnymi ośrodkami antropologii na wiodących uniwersytetach na świecie (Columbia University, Cambridge University, Yale University, Oxford, Københavns Universitet).

Wszystkie te przykłady wybrane przypadkowo, pokazują jednak jak ściśle we współczesnej antropologii i etnologii plasuje się wśród wielu innych zagadnień perspektywa muzeologiczna. Studia powinny być tak zorganizowane aby dać narzędzia do zajmowania się różnymi już specjalistycznymi problemami, także z tymi, które zawierają się w codziennej pracy w muzeach – czyli obcowaniu, poznawaniu i reinterpretacji kultur tradycyjnych odległych w czasie i przestrzeni oraz oczywiście także kultury współczesnej. Jak widać po przytoczonych przykładach możliwości jest tutaj wiele, zwrócę jednak uwagę na to, że muzealnictwo etologiczne i antropologiczne musi być nauczane w całym kontekście innych dziedzin. Specjalizacje są potrzebne i niezbędne, ale w pracy muzeologicznej potrzeba wielkiej kreatywności, otwartości i erudycji. Ciągłe rosnąca rola muzeów w przestrzeni społeczno-kulturowej staje się stałym wyzwaniem dla antropologów. Zarówno od strony badawczej nad sposobami prezentacji dziedzictwa, jak i od strony czysto praktycznej – sposobów prowadzenia muzeów, tworzenia i rozwijania kolekcji, umiejętności prowadzenia dyskursu, eksplikacji wiedzy antropologicznej, konceptualizacji dziedzictwa, itp.

**Słowa kluczowe:** uniwersytet, etnologia, muzeologia, dydaktyka akademicka

### **Abstract**

The text is assembled based on an Internet search regarding the contemporary reception of museum-related issues in the field of ethnography/ethnology/anthropology. By drawing comparisons between Polish and foreign academic anthropological centres, I aim to illustrate whether or how this subject is integrated into academic curricula, what trends are emerging, what seems relevant, and which issues are receiving attention.

Unfortunately, in Polish anthropology (at the Universities of Warsaw, Wrocław, Poznań, Łódź, and Toruń), there is a tendency to diminish the role of museology in teaching the discipline. The situation is only different at the Jagiellonian University in Kraków. In the text, I juxtapose Polish courses related to museology within ethnology and anthropology programmes with various anthropology departments at leading universities worldwide (Columbia University, Cambridge University, Yale University, Oxford, and Københavns Universitet).

**Keywords:** university, ethnology, museology, academic teaching, study programs